

GUITAR *signature ticks*



# Megadeth

PRIME CUTS

A STEP-BY-STEP BREAKDOWN OF THE  
GUITAR STYLES AND TECHNIQUES OF  
**Dave Mustaine AND Marty Friedman**



by Jeff Perrin

# Megadeth

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HAL LEONARD



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by Jeff Perrin

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# Megadeth

## PRIME CUTS

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# INTRODUCTION

While many heavy metal groups from the eighties have long since been washed out by the raging current of a fast-moving music industry, Megadeth is one of the few who have withstood the merciless test of time. For more than ten years, Megadeth founder and front-man Dave Mustaine has led the group through each successive album with the 'fashion blinders on,' allowing the band to refine and develop their sound without influence from passing fads. Such musical integrity is hard to find among rock bands today, especially among those which have achieved commercial success! However, by consistently delivering aggressive, hard-hitting heavy metal without compromise, Megadeth has continued to attract new fans around the world and they remain an inspiration for many of the younger hard-rock bands forming today.

It is no secret that a large part of Megadeth's success lies in the powerful, gut-wrenching sound they manage to pull from their instruments. Performed and produced with far more clarity than the typical heavy-metal or thrash band, Megadeth creates a vibe which strikes a universal chord among teenagers and adults alike. This book is intended to explore the band's unique sound, as well as help the reader become a better, more proficient guitarist through studying and performing the music of Megadeth. Throughout this book you'll find interview excerpts in which Megadeth guitarists Dave Mustaine and Mary Friedman discuss their music in detail and even provide playing suggestions and advice.

The *Megadeth Signature Licks* book and accompanying audio is essentially an interactive, 'hands-on' learning tool designed to provide a much more productive and enjoyable means of study than the average guitar instruction book. Transcription excerpts from twelve songs highlight a number of Megadeth's most significant and memorable riffs and solos, with performance notes included for each example. All of the excerpts also appear in audio form on the book's accompanying CD recording. This feature not only lets you hear the guitar in context, but allows you to more effectively practice the guitar parts in an ensemble setting.

On the accompanying CD, you'll notice that the featured guitar part is in the right channel while the backing parts are heard in the left channel. This set-up allows you to alter the mix of the music with your stereo's balance control so you can practice with the recording in the three following ways: 1. You can leave the balance control in the middle in order to hear the riff in context with all the instruments; 2. You can pan your stereo's balance control to the right in order to more clearly hear the featured guitar part; 3. You can pan the balance control to the left to allow for rehearsal with just the rhythm section.

By taking full advantage of these practice methods, you will be able to more easily learn the songs and prepare them for performance.



## EDITORIAL NOTE

The *Megadeth Signature Licks* book and recording is primarily designed to help you learn and prepare selected Megadeth songs for a live performance. Complete note-for-note transcriptions of the entire Megadeth catalog are available in several folios also published and distributed by Hal Leonard Corporation.

## THE SONGS

"Wake Up Dead"  
"Peace Sells"  
"Mary Jane"  
"Hangar 18"  
"Lucretia"  
"Skin O' My Teeth"  
"Foreclosure of a Dream"  
"High Speed Dirt"  
"99 Ways to Die"  
"Train of Consequences"  
"A Tout le Monde"  
"Youthanasia"

## TUNING

All songs in this book are recorded with all strings lowered one half-step.

Tune Down 1/2 Step:

① = E $\flat$	④ = D $\flat$
② = B $\flat$	⑤ = A $\flat$
③ = G $\flat$	⑥ = E $\flat$



# WAKE UP DEAD

Words and Music by Dave Mustaine

## Figure 1 – Verse

"Wake Up Dead," the opening cut of *Peace Sells...But Who's Buying?*, serves as a great starting point, as this tune features just the kind of bone-crunching riffs and savage licks which helped define the hard-core sound of Megadeth in their early days.

The most challenging aspect will likely be performing the lightning fast chord changes with a clean rhythmic execution. Beginners should study the sheet music thoroughly *before* trying to play along, so they can familiarize themselves with new chords and position changes. (Otherwise, failed attempts to play along may prove more discouraging than productive, and result in the old "guitar-through-the-speaker" syndrome!) If you encounter trouble when working with this example, try to isolate the problem. Everyone encounters obstacles. It's just a matter of sticking with it until you get over (or around) them. Often when you finally do conquer the problem, you'll find yourself at a whole new level of playing.

I asked Marty Friedman if he could remember the first time he reached one of these performance plateaus.

**Marty:** "The earliest one was when I finally mastered the "A-form" barre chord... That was so hard at the time that I felt I had to give up because it was too painful. I thought, you know, maybe it's just not for me. But one day, it actually came together so quickly that it completely wasn't a problem anymore. So I think that was the earliest milestone. It's really a mind thing. It's your mind that tells your fingers how much strength to use. And once you know just how little effort it really takes, the effort on your fingers is basically nothing."

So there's the first lesson: stick to your guns!

**3**  
Featured Guitars:  
(right channel on audio)  
Gtr. 1 meas. 1-9

Fig. 1

Fast Rock ♩ = 168

Verse

I sneak in my own house...

Gtrs. 1 & 2  
1 (dist.)

F#5 A5 F#5 C5

*f* simile on repeat

TAB

4 4 4 7  
2 2 2 5

4 4 4 7  
2 2 2 5

X X 4 4 4 5  
X X 2 2 2 3

X X X

6 F#5 D5 F#5 E5 F#5 F5

4 4 4 7  
2 2 2 5

X X 4 4 2 0  
X X 2 0 2 0

9 X 4 4 3  
2 2 2 1

X X



## Figure 2 – Interlude

When performing the rhythm guitar parts in figure 2, pay attention to the dynamic markings between the staff and tablature which call for *palm muting*. Palm muting is a maneuver whereby you lightly rest the fleshy side (or “heel”) of your palm on the ends of the strings near the bridge as you pick. As this palm pressure reduces string vibration, it produces a “muffled” tone and shortens the ringing duration of the notes.

In figure 2, the palm muting technique is not only responsible for creating the aggressive, punchy sound on the single note lines in measures 1-9, but also for providing the low-end punch on the low E string pedal tone heard throughout measures 10-14.

Fig. 2

4

**Featured Guitars:**  
Gtrs. 1 & 2 meas. 1-15

**Interlude 0:49**

Gtr. 3 (dist.)

G5 F#5 C#5 D5 G5 F#5 N.C.

\* fdbk.

full

17 16 (17)

TAB

\* pitch: E

Gtrs. 1 & 2 Rhy. Fig. 1

End Rhy. Fig. 1

P.M.

TAB

\* Gtr. 2 plays top voice,  
Gtr. 1 plays bottom voice

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

G5 F#5 C#5 D5 G5 F#5 N.C. G5 F#5 C#5 D5 G5 F#5 N.C. G5 F#5 C#5 D5 G5 F#5 N.C.

\*\*fdbk.

w/ bar

17

\*\* pitch: B

Gtrs. 1 & 2

E5 F5 C5 B5 Bb5 A5 Bb5 A5 G5 Bb5 A5 G5

P.M.

TAB



### Figure 3 – Interlude II and Verse

**Dave:** "Listen to the drums. You know, the drum has always been a very important component of our music. A lot of people think that the drums play to us, but we play to the drums. Also, being very staccato and muting your strings can get some kind of percussive element out of it where it will embellish the drum part as well as give a little bit better voicing to the note."

**Featured Guitars:**  
Gtr. 1 meas. 1-14  
Gtr. 3 meas. 15-16

8



(3rd time) Ooh — I wonder...  
play 3 times

6

P.M. — — — — —

2 2 2 2 5 2 2 2 2 2 2 0 2 2 2

4 2 4 2 2 4 2 1 4 3 2 0 2 3 2 3 4 5 6 5 4 5

Verse

F#5 A5 E5 F5 F#5 C5 G5 Bb5 F#5 G5 F#5 E5 F#5 D5 Ab5 D5

9

4 4 7 2 3 4 4 4 5 3 4 4 12 11 9 4 7 6 7

2 0 2 5 0 1 2 0 2 3 3 1 2 X 10 9 7 2 X 2 5 4 5

F#5 A5 E5 F5 F#5 D5 E5 C#5 F#5

13

Gtrs. 1 & 2 // Gtr. 3

(cont. in slash)

4 4 7 2 3 4 4 7 9 6 7 6 9 9 7 6 4 6 4 7 4 2 0 2 0 2

2 0 2 5 0 1 2 X 5 7 7 9 9 7 6 4 6 4 7 4 2 0 2 0 2

Figure 4 – Outro

In measure 6, former Megadeth guitarist Chris Poland opens his solo with a legato (fluid) sounding lick which utilizes *hammer-ons* and *pull-offs* on the high E string. A hammer-on is a technique where the left hand finger is literally hammered down onto the string, to sound a note without the help of the picking hand. A pull-off, like the hammer-on, also uses the left hand fingers exclusively to sound notes, but this time in reverse. To accomplish a pull-off, lift your finger with a slight sideways motion, in order to lightly pluck the string and sound the following note.

Both hammer-ons and pull-offs are indicated by arched lines above the notes called *slurs*. It is important to note that only the first note of each slur is picked, while the rest are produced using hammer-ons and/or pull-offs. This highly popular playing technique will continually resurface throughout the lead guitar solos in Megadeth's music.

Fig. 4

Outro 2:30

Slower ♩ = 116

Gtr. 1 F#5 F5 E5

F5

E5

D5

E5 Rhy. Fig. 3

F5

1

TAB

4 3 2 3 0 0 0 2 0 2 2 7 7 (7) 2 2 3 0 0 0 2 0 2

2 1 0 3 1 0 0 5 5 0 3 1

Featured Guitars:  
Gtr. 2 meas. 6-22

6







# PEACE SELLS

**Words and Music by Dave Mustaine**

### Figure 5 – Intro, Verse, and Chorus

Figure 5 is a good place for beginners to work on playing in time. Be sure to observe the rests in the chorus. If you're new to reading music, listen carefully to the recording. These rests, or spaces of silence, are a key factor in giving the chorus riff its powerful rhythmic quality.

To silence the chords, try employing a *left-hand mute*. That is, reduce your left hand finger pressure just enough to stop the strings from ringing. Don't lift your fingers completely off the fretboard though, as you don't want to inadvertently sound any unwanted open strings!

Fig. 5

## Intro

**Moderate Rock** ♩ = 118

Gtr. 3 (dist.)

E5

D5

7

**Featured Guitars:**  
Gtr. 1 meas. 4-18

1

3

*f*

1/2 (17) 1/2 (17) 1/2 (17)

T  
A  
B

Gtrs. 1 & 2  
(dist.)

3

*f*

T  
A  
B

2 2 2 2 7  
0 0 2 0 7  
5

7

3 3 3 3 3 3 3 3

12 15 12 15 15 11 14 11 14 14 10 13 10 13 13 9 12 9 12 12 8 11 8 7 10 7 10 10 6 9 6 9 9 5 8 5 8 5

P.M.

(7/5) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 15 15 14 14 13 12



**Verse**

Gtr. 3: w/ Fill 1, 1st time

N.C.(E)

G#5 N.C.(E)

G5 N.C.(E)

G#5

Gtrs. 1 & 2

9

**Chorus**

N.C.(E)

Bb5 A5 E5 D5 E5 G5 D5 E5

play 4 times

12

15

D5 E5 G5 F#5 G5 F#5 G5 D5 F#5 G5 F#5 F5 C5

P.M.

**Fill 1**

Gtr. 3

TAB

5

Figure 6 – Interlude

The first interlude begins with a cool four-measure riff, featuring a descending melodic motif interspersed with palm-muted eighth notes on the low E string. In the next four measures, the motif repeats with an added second guitar part, which harmonizes the original melody in thirds. By introducing this additional harmony voice, Megadeth effectively bring the interlude to a new level of energy. This guitar arrangement is a great example of the signature Megadeth sound, and similar harmonizing can be found at one point or another in just about every Megadeth song!

If you're performing this example by yourself (only one guitarist), I would suggest playing the higher guitar part when you reach the harmonized section. While the riff may not have the same fullness as it would if played on two guitars, you'll still be adding some new energy to the riff by bringing the melody up an interval of a third.



Fig. 6

Interlude 1:37

N.C.(Em)

8

Featured Guitars:  
Gtrs. 1 & 2 meas. 1-9

Gtrs. 1 & 2

1

3

Gtr. 2

5

Gtr. 1

7

9

G#5 G5 F#5



The guitar starts off this section alone—stripped naked in the mix from any other instruments. Therefore, it provides us a good opportunity to discuss the importance of a good guitar *tone*. Many guitarists believe that tone is just as important as technique, in that a good tone can inspire you to play better, while a poor one may influence your performance in a destructive way. Dave Mustaine is no exception, and even attributes part of his progress as a guitarist towards discovering great guitar tone.

You don't necessarily have to go out and buy a new amp or guitar. Sometimes just spending some time fiddling with the amp controls will help, or maybe even try *cutting back* on over-used effects. While a large dose of distortion may help provide extra sustain and squeal for lead work, an over-saturated tone may turn your chords into sonic mush! Spend some time listening to the guitar sounds on your favorite recordings and try to emulate their tone with your own set-up.

9

Gtr. 2: w/ Rhy. Fig. 1.  
2 times  
E5

14



## Figure 8 – Guitar Solo

One of the predominant techniques used here is the *whole-step bend*. This is shown in the tablature by the term *full* above an arrow. You may need to work on achieving the proper intonation, or pitch, when bending. On the guitar, a whole step is equal to two frets. When you bend these notes, their final destination—or ‘target pitch’—must sound identical to the fretted pitch located two frets higher on that string. First, play it as a regular fretted note two frets higher than where the bend appears. Then try performing the bend, with the correct pitch still fresh in your ear.

Also, try reinforcing the bend with your first and second fingers. Using additional fingers will provide you with more strength to push the string and control its pitch.

Fig. 8  
Guitar Solo 3:00

10

Featured Guitars:  
Gtr. 3 meas. 1-9

Gtr. 3  
1

Gtrs. 1 & 2: w/ Rhy. Fill 1, 7 times, simile

*f* full full full full

TAB

\* Play slightly behind the beat.

4

8va

loco

full full full

TAB

## Chorus Peace sells...

Gtr. 1: w/ Rhy. Fill 1  
Gtr. 2: w/ Rhy. Fill 3

7

8va

Gtrs. 1 & 2: w/ Rhy. Fill 2

full full full full

TAB

### Rhy. Fill 1 Gtrs. 1 & 2

TAB

### Rhy. Fill 2 Gtrs. 1 & 2

TAB

### Rhy. Fill 3 Gtr. 2

TAB



# MARY JANE

Words and Music by Dave Mustaine and Dave Ellefson

## Figure 9 – Intro

One of the things which helps give "Mary Jane" its unusual, haunting quality is the *time signature*. A time signature tells us how many beats are in each measure of music, and what rhythmic value makes up each beat. In the typical 4/4 time signature (the most common), the first number tells us that there are four beats in each measure, while the second number indicates that each beat is equal to one quarter note. The 12/8 time signature in "Mary Jane" tells us that there are *twelve beats* in each measure, with each beat equal to one *eighth note*.

However, it is easier think of (or 'feel') them in groups of three rather than try to count to 12 in each measure. In fact, if you check out all of the eighth notes in figure 9, you can see they are beamed in groups of three. Listen carefully to the recording and try to duplicate the rhythms you hear.

Fig. 9

Intro  
Moderate Rock

\* Eb5

Db5

B5

Gtr. 1 (dist.)

1

picking: □ □ V □ V □ V □ V □ □ V □ V □ V □ V □ V □ V sim.

T 8 6 9 7 6 7 8 6 6 8 | 6 4 7 5 4 5 6 4 5 6 4 6 | 4 2 5 3 2 3 4 2 2 4

A

B

Gtrs. 2 & 3 (dist.)

T 8 6 4

A

B

\* Chord symbols reflect overall tonality.

A5

G5

F

4

T 7 5 7 5 4 5 7 4 6 7 4 7 | 5 3 5 3 2 3 5 2 3 5 3 | 3

A

B

\*\* P.H.

\*\* P.H.

\*\* P.H.

2 5 3

A

B

pitch: A

\*\* P.H. produced by gtr. 2 only.

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## Figure 10 – Intro (continued)

Figure 10 continues the intro of “Mary Jane,” and provides us with a good lesson in arpeggios. The word *arpeggio* simply describes the notes of a chord played one at a time, in sequence. The chords played by the clean electric guitar (Gtr. 4) in the bottom staff in measures 5-15 are all ‘arpeggiated.’ Be sure to allow all notes to ring their full duration as indicated by the direction “let ring throughout.” In measures 16-18, the lead guitar (Gtr. 1) also uses arpeggios, but in this instance, the notes should *not* ring together.

When performing the arpeggiated chords (Gtr. 4), play their eighth-note rhythms as evenly as possible. To best accomplish even rhythms, you’ll probably need to work out a right hand picking pattern. *Alternate picking* simply involves alternating between your down and up pick attacks—down, up, down, up, etc. With *economy* picking, you still alternate between down and up pick attacks, except when moving from one string to another. When moving to a higher-sounding string, use consecutive downstrokes, letting the pick “fall” down to the next string. Likewise, when moving to a lower-sounding string, use two consecutive upstrokes.

In measure 5, I have provided economy picking directions. Try playing through the next few measures using this economy picking pattern and then again using strict alternate picking. Notice how each picking technique presents a slightly different feel. The picking pattern for the lead guitar part in measure 16 utilizes aspects of both the economy picking *and* the alternate picking method. Experiment with some variations of your own if you like, and ‘pick’ the one which feels most comfortable to you and also conveys the proper rhythmic feel.

Fig. 10

0:13

N.C.

Gtr. 2 (dist.)

1

1 1/2 1 1/2 3

9 (9) (9) 6 8 10 10 8 6 9 10/12 12 /15 13 15 15 12 15 15 13 12 15 13 11 14 10

full

Gtr. 2 \* Dm G7/D A7/D G7/D A7/D

5

mf

12 11 12 11

Gtr. 4 (clean)

mp

let ring throughout

picking: □ □ □ □ V V V □ □ □ V V sim.

0 2 3 1 3 2 0 2 3 1 3 2 0 0 3 1 3 0 0 3 0 3 0 0 0 3 1 3 0 0 3 0 3 0

\* Chord symbols reflect implied tonality.



8 Dm C5 B5 G5 C5 G/B

12 10 9 5 5 5 5 5 5 5 5 5 5 5 5

0 2 3 1 3 2 2 3 1 3 2 (0) 0 3 0 3 0 3 0 3 (0) 0 3 0 3 0 3 0 3 0

11 C5 C#5 D5 C5 G/B G5

P.M. P.M. P.M. P.M. P.M.

5 3 3 3 3 4 6 4 4 4 4 7 5 7 7 7 5 5 5 5 5 2 2 2 2 3 3 3 3

14 C5 B5 Bb5 N.C.

P.M. - - - - -

5 3 5 3 5 3 4 2 4 2 4 2 3 3 3 3 1 0 1 3 1

3 0 3 0 3 0 3 0 3 0 0 2 0 2 0 0 2 3 1 0 0

3 2 1



\* E5 C/E A

Gtr. 1 (dist.)  
16

picking: □ V V □ V V *sim.*

7 5 4 7 5 4 8 5 5 8 5 5 9 5 6 9 5 6

Gtr. 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

\* Chord symbols reflect combined tonality.

B♭5 A5 G5 N.C.(Em)

19

full (15) 12 full (15) 12 15 14 12 9 12 9

P.M. - - - - P.M. - - - - P.M. - - - -

3 1 1 1 3 3 3 2 5 0 0 0 0 5 7 0 5 0 8 5 7 6

**Figure 11 – Interlude**

When first attempting to play through the lead guitar part here in “Mary Jane,” you may find that performing the natural harmonics ‘in time’ may prove to be a challenge. Every harmonic note (labeled “Harm.” in the transcription) requires that you place your finger *directly over the fret* where the harmonic’s node point is located. If your finger is even slightly out of place, your harmonic will sound muted or may not sound at all. Furthermore, make sure that you don’t apply pressure to the string, as this will also kill the harmonic. Rather, touch the string lightly to produce natural harmonics.

When practicing this example, *start out slowly* so that your fingers can get used to finding all of the harmonics’ node points. Take it one measure at a time, and work out a comfortable fingering. You may notice that as the lick ascends the fretboard, you’ll need to constantly change finger position. Once you’ve worked out a predetermined finger position for each measure, try memorizing this excerpt measure by measure. After memorizing the entire passage, you’ll then be able to focus all your concentration exclusively to playing the guitar, rather than to reading the sheet music.



Fig. 11

13

Featured Guitars:  
Gtr. 1 meas. 1-6

## Interlude 1:26

Gtr. 1

E5

C/E

1., 2., 3.  
E6

1

Harm. -- -- -- -- --

TAB: 12 7 9 7 12 9 | 12 12 10 7 10 10 | 12 7 11 7 12 11

Gtr. 2

P.M. -- -- -- -- --

TAB: 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

E7

4.

E6

Bb5 A5

4

Harm. -- -- -- -- --

TAB: 12 12 7 5 7 7 | 12 12 10 7 10 11 | 12 7 11 7 12 11

P.M. -- -- -- -- --

TAB: 5 5 5 4 2 2 | 2 2 2 2 2 2 | 3 2

Figure 12 – Interlude II

In the second instrumental section of “Mary Jane,” we can see that the single-note runs at the end of measures 6 and 10 employ *quarter-step bends* to produce a nasty, almost bluesy quality. For those of you new to this particular bend, the quarter-step bend involves bending a note up the distance equal to one half of a fret. Because there is no fretted equivalent to this pitch, you’ll have to use your ears to listen for the approximate midpoint between the two frets.

When performing these quarter-step bends, *pull* the string down toward the floor, rather than pushing it upwards. This will minimize your chances of ‘over-shooting’ the bend. Besides, if you try to bend the G note (third fret) by pushing upwards, you’ll probably push the string right off the fretboard!



Fig. 12

Interlude 2:00

Faster  $\text{♩} = 118$

**Faster** ♩ = 118

E5



14

**Featured Guitars:**  
Gtr. 1 meas. 1-12

Gtr. 2  
 Gtr. 1  
 1

P.M. P.M. P.M. P.M. P.M. P.M.

T  
 A  
 B

0 0 5 6 7 0 0 8 10 0 0 5 6 7 0 0 12 10 8 0 0 5 6 7 0 0 8 10

G5 F5 E5 N.C.

(cont. in slash) Gtrs. 1 & 2

P.M. P.M. P.M.

0 0 5 6 7 0 0 12 10 8 7 7 8 9 9 7 5 5 8 7 7 5 5 6 5 3 5 3

\* 2nd time, gtr. 2 doubles gtr. 1

D5 D#5 E5 G5 Bb5 A5 N.C. D5 D#5 E5 G5 Bb5

P.M. P.M.

7 7 8 9 7 5 5 8 7 7 5 3 3 3 1 1 1 0 0 7 7 8 9 9 7 5 5 8 7 7 5 3 3 3 1 1 1 0 0

A5 N.C. C5/G C#5/G# D5 E5 N.C.

P.M. P.M. P.M. P.M.

7 7 7 7 5 5 5 6 5 3 5 3 0 3 4 0 7 9 6 5 5 0 3 3 3 1 1 1 1

Gtr. 1  
 10

Gtr. 2

P.M. P.M. P.M. P.M.

7 7 7 7 5 5 5 6 5 3 5 3 0 5 6 7 9 5 5 5 3 1



**Words and Music by Dave Mustaine**

Measures 27-30 demonstrate another example of how harmony guitars are employed to make up the signature sound of Megadeth. If you are the sole guitarist performing the tune, you may want to experiment with arranging both parts for one guitar in order to recreate this quintessential Megadeth sound. To do so, you'll need to move the notes played in the bottom staff (Gtr. 1) from the third string to the fourth string. For example, in the first beat of measure 27, move the A note played by guitar 1 from the second fret, third string to the seventh fret, fourth string. Then both parts can be played by simply fretting across the middle two strings at the seventh fret! Similarly, you can also move the D note at the end of the second beat from the seventh fret, third string to the twelfth fret, fourth string. As you continue arranging the remainder of the riff for a one-guitar performance, you might want to pencil in the new fret locations.

## Intro

Uptempo Rock ♩ = 158

Gtrs. 1 & 2  
(dist.)

1


Dm

Bb

15

**Featured Guitars:**  
Gtrs. 1&2 meas. 1-30

5  $B^{\circ}$   $C_9^{\circ}$



1 3 4 4 1 3 4 4 1 3 4 4 1 3 4 4 1 3 4 4

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

[illegible][illegible]



17 Dm Bb/D

let ring ———

let ring ———

21 B°/D

1. C/D 2. C/D

let ring ———

let ring ———

let ring ———

Gtr. 2 26 N.C. \* Dm Bb/D

Gtr. 1

\* Chord symbols reflect combined tonality.

**Figure 14 – Verse and Chorus**

When playing figure 14, pay close attention to where the squiggly lines above the staff and tablature indicate the use of *finger vibrato*. Vibrato is a technique where the finger oscillates the string—bending and releasing it repeatedly—in order to breathe some life into the notes. Depending on individual taste, vibrato can be used aggressively to lend a fast, shimmering quality to a note, or subtly, to give a more laid-back vibe. Listen carefully to the recording and try to duplicate the same amount of vibrato used by Dave and Marty.



Verse 1:00

16

**Featured Guitars:**  
Gtrs. 1&2 meas. 1-8

\* Chord symbols reflect implied tonality.

\* 3rd time only

This solo provides us with our first opportunity to check out the style of current Megadeth guitarist, Marty Friedman.

To recreate the arpeggios found in measures 9-10, the transcription indicates the use of *sweep picking*. Highly popularized by the neo-classical guitar movement in the late 1980s, sweep picking is often the preferred method for performing fast arpeggio lines. First ready your fingers on the strings for each arpeggio shape to be 'swept,' but don't apply finger pressure to the fretboard yet. Next, slowly rake the pick across the strings, applying left hand pressure to each note one at a time, just as it is to be picked. In order to keep the notes from ringing together, you'll need to release the pressure off of each fret *immediately* after each note is picked. A good way to accomplish this is to use your wrist to 'roll' the left hand back as the pick moves across the strings.

When first learning to sweep pick, begin very slowly and gradually increase the tempo as you feel confident. When you try to play something totally new up to full tempo without practicing it slowly, the notes will often go by too fast for you to hear and locate the specific problem areas—so, *be patient*.



## Featured Guitars:

Gtr. 3 meas. 1-4  
 Gtr. 2 meas. 5-8  
 Gtr. 3 meas. 9-12  
 Gtr. 2 meas. 13-15  
 Gtrs. 2&3 meas. 16

Fig. 15

## Guitar Solo 1:24



Gtr. 3

Dm B $\flat$  B $^{\circ}$  B $\flat$

8va

full full hold bend full full full

TAB

15 15 16 (16) 14 17 14 13 15 17 17/20 17 20 17 20 x 20 20 (20) 18 18 (18) 19

Gtr. 1

Rhy. Fig. 1

P.M. throughout

End Rhy. Fig. 1

TAB

5 5 7 5 7 7 6 5 8 6 5 8 8 7 5 9 7 5 9 9 6 5 8 6 5 8 8

Gtr. 3

Dm B $\flat$  B $^{\circ}$  C

8va

Gtr. 2 divisi P.M. throughout

TAB

(19) 10 10 10 12 12 12 10 10 10 9 9 9 8 8 8 8 8 10 10 10 10 8 8 8 8 8 7 7 7 7 7

Rhy. Fig. 2

End Rhy. Fig. 2

TAB

5 5 7 5 7 7 6 5 8 6 5 8 8 7 5 9 7 5 9 9 8 7 10 7 10 10 5 5 5 5 5 6 5 8 6 5 8 8 7 5 9 7 5 9 9 8 7 10 7 10 10

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1

Dm B $\flat$

8va

Gtr. 3

sweep picking: V V V V V V V V V V V V V V V

TAB

17 13 15 14 15 13 17 13 17 13 17 13 15 13 18 13 15 14 15 13 17 13 15 12 13 12 15 13



Gtr. 1: w/ Rhy. Fig. 2, 1st 3 meas.

B<sup>°</sup>                      B<sup>b</sup>                      Dm

8va

11

Gtr. 3

Gtr. 2  
divisi

P.M. throughout

17 13 15 16 13 15 16 16 x 20 full

20 17 22 1 1/2 (22)

10 8 10 9 8 10 9 7 10 9 7 10 9 7 10 8

B<sup>b</sup>                      B<sup>°</sup>                      C5

Gtr. 3

14

Gtr. 1

Gtr. 2

12 12 12 10 10 10 10 10 10 9 7 10 9 7 10 8 7 10 8 7 10

10 10 10 10 10 8 8 8 8 8 10 9 7 10 9 7 10 8 7 10 8 7 10

**Figure 16 – Guitar Solo II**

Another signature trait of Marty Friedman's lead playing is his use of exotic-sounding, Eastern-influenced scales. While some guitarists explore such unique tones by studying scale books, Marty prefers to use his ears to come up with new and unusual-sounding licks.

**Marty:** "I enjoy a lot of Eastern music...listening to it just for fun. I kind of soak in a lot of that stuff naturally into my ears so my fingers are at the point where they pretty much do what my mind and my ears tell them...if I'm hearing something that feels kind of snakey, kind of Indian, or Eastern or oriental or something, my fingers will go where it sounds that way. And sometimes to a fault, you know, I'll be playing a pretty standard rock song and then I'll go into something that's like totally Beijing and whoever's producing might not be too much into that. But I try to keep that stuff tucked in, you know, kind of little nuances. Not [over doing it], I mean, nobody wants to hear an Irish jig in the middle of a rock song. But learning [foreign music] can definitely be beneficial to your technique."



Fig. 16

2:50

C#7

18

Featured Guitars:

Gtr. 4 meas. 1

Gtr. 3 meas. 2-9

Guitar Solo

Slower ♩ = 120

N.C.(Dm)

D5 Eb5

Gtr. 4 tacet

N.C.(Dm)

D5 Eb5

Gtr. 4

1

Gtr. 4

1

T

A

B

Gtr. 1

2

Gtr. 1

2

T

A

B

\* Tap with edge of pick.

Gtr. 1: w/ Rhy. Fig. 1, 3 times

N.C.(Dm)

Gtr. 1: w/ Fill 1

N.C.(Dm)

D5 Eb5

Gtr. 3

3

Gtr. 3

3

T

A

B

D5 Eb5

N.C.(Dm)

D5 Eb5

4

Gtr. 3

4

T

A

B

N.C.(Dm)

D5 Eb5

Gtr. 1: w/ Fill 2

N.C.(Dm)

5

Gtr. 1

5

T

A

B

Fill 1

Gtr. 1

6

Fill 1

Gtr. 1

6

T

A

B

Fill 2

Gtr. 1

7

Fill 2

Gtr. 1

7

T

A

B



**Words and Music by Dave Mustaine and Dave Ellefson**

One of the keys to mastering the intro of “Lucretia” is working out a comfortable picking pattern for the arpeggiated chord sequences. To help get you started, I’ve provided the picking pattern I used on the *Signature Licks* recording. Notice how my personal preference leans heavily toward utilizing economy picking for such arpeggios. However, this pattern does not necessarily represent the *correct* way to play it. The correct way will be whichever method a particular individual uses in order to best perform the music. Remember that all my suggestions throughout the book are just that—suggestions. Experiment with what is put in front of you, use what works, and move on.

F#5      E5      E5<sup>VII</sup>      F#5<sup>IX</sup>

1 3 4      1 1      1 3      1 3

**19** **Featured Guitars:**  
Gtr. 1 meas. 1-6

**Intro**  
Moderately ♩ = 99

Gtr. 2 (dist.)

Gtr. 1 (dist.)

*p*  
slight P.M. throughout

picking: ♮ ♮ □ ♮ ♮ □ ♮ ♮ □ ♮ ♮ □ ♮ ♮ □ ♮ ♮ □

*sim.*

**TAB**

F#5<sup>IX</sup>

\*

E E# F# A A# B D  
⑤ ⑤ ⑤ ④ ④ ③ ③  
7fr 8fr 9fr 7fr 8fr 9fr 7fr

P.M. (cont. in notation)

3

5 5 4 5 5 6 7 6 7 6 7 7/9 9 8 9 7 7 7 8 9 7 8 9 7

\* Gtr. 2 plays Gtr. 1 part, 2nd time.

N.C.

5 Gtrs. 1 & 2

5 5 4 5 6 5 6 7 6 7 6 7 9 8 9 9 7 9 7 7 7 8 9 9 8 7 9



## Figure 18 – Verse

Using *constant downstrokes* will best help you recreate the heavy, aggressive attitude of the guitars in the verse. We can also observe that the band interjects a measure of 15/16 into the riff (measure 2). While we played through the 12/8 time signature in “Mary Jane” by following along with the eighth-note pulse, the quick rhythms of this sixteenth-note pulse go by way too fast to effectively count! Instead, you’ll need to listen carefully to the recording and use your ear to decipher the unique groove that this time signature presents. After a while, you’ll start to hear that the 15/16 measure sounds like a normal measure of 4/4, minus one sixteenth note. However you decide to define the 15/16 feel, the best way to learn the part is to listen to the recording repeatedly, and then try playing along with it until the riff falls into place.

Fig. 18

20

Featured Guitars:  
Gtr. 1 meas. 1-6

**Verse** 0:34 Sitting up...

1 Gtr. 1 F#5 N.C. F#5 B5 G5

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

TAB

4 2 2 2 2 4 2 2 2 2 4 3 2 4 2 4 2 4 2 2 2 2 2 2 2 2 2 2 2 2 3 3

3 F#5 N.C. F#5 N.C. G5 play 3 times

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

4 2 2 2 2 4 2 2 2 2 4 3 2 4 4 3 2 4 4 2 2 2 2 2 2 2 2 2 2 2 0 2 3 2 0 2 0 5 3

5 E5 F#5 E5 F#5 E G E5 F#5 F#7

play 3 times

P.M. — — — — — P.M. — — — — —

4 0 2 2 2 4 0 2 2 2 4 0 5 4 0 2 2 2 0 4 3 2 1 4 2 1 2



## Figure 19 – Guitar Solo

The guitar solo in “Lucretia” is one of the better opportunities for studying the elements of Marty Friedman’s personal style of playing, as Marty himself has mentioned that it embodies the unique aspects of his style. Notice how he briefly taps into the Middle-Eastern sounding harmonic minor scale at the end of measure 1. Also, in the end of measure 7, we can observe Marty’s use of another sweep-picked arpeggio.

**Marty:** “In the song ‘Lucretia’ off *Rust In Peace*, that’s one of my favorite solos that I’ve ever done and I kind of use that one as a landmark of what I try to attain. If you were to say, ‘What’s a classic Marty solo?’, that would be it. That solo, if you were a tech-head kind of guy and you figured that out, you definitely see where I’m coming from because it has pretty much every rule of music in there...broken or not broken, minor over major, and all kinds of inversions of different chords. Really cool stuff to me...I still think it’s cool even though I did it six years ago. That solo stood up for me pretty well.”

Fig. 19

21

Featured Guitars:  
Gtr. 3 meas. 1-8

**Guitar Solo 2:18**

**1 Gtr. 3** **F#m7**

**TAB**

5 6 7 6 5 6 7 4 5 9 8 5 4 7 6 5 7 6 7 9 7 6 6 6 7 6 7 6 9 7

**2 Gtr. 2** **Rhy. Fig. 1**

**TAB**

2 4 4 2 4 2 4 4 2 4 2 4 2 2 3 1 0 2 2 0 2 0 2 2 0 0 0 7 8

**3** **D7** **A5** **Bm7** **C#5** **G5**

**TAB**

9 7 9 9 16 14 16 16 14 17 14 16 (16) 14 16 (16) 14 16 (16) 2

**End Rhy. Fig. 1**

**TAB**

5 7 7 5 7 5 7 5 7 5 2 2 2 4 4 2 4 2 4 6 6 4 X 5





**Figure 20 – Guitar Solo (continued)**

Figure 20 provides us with a good example of the creative use of *double stops*. A double stop is simply a two-note partial chord, frequently employed by both rhythm and lead guitarists to add 'grit' to a riff or lick. The double stops found in measures 3-4 (Gtr. 4) are best accomplished by barring across the appropriate strings with one finger. The exact finger you use will be dependent on the notes and positioning of the notes preceding or following the double stop. For example, because many of the single-note licks surrounding the double stops in this excerpt take place in fourteenth position, you'll most likely want to use your index finger for the first double stop and your ring finger for the second one.

In measure 3, these double stops are bent upwards in different intervals. Because it is very difficult to bend both notes of the double stop to the exact same interval with a one-finger barre. However, the slight dissonance that this 'uneven' bending creates actually adds more character to the passage.

Fig. 20

2:56

22

**Featured Guitars:**  
Gtr. 4 meas. 1-4





[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 3/4 time. It features a melodic line with various chords and a bass line with fingerings and dynamics. The piano part is in the same key and time, featuring a melodic line with various chords and a bass line with fingerings and dynamics. The score includes a guitar solo section and a piano solo section. The guitar solo section is marked with "F#5", "N.C.", "F#5", "B5", and "G5". The piano solo section is marked with "P.M.". The score is written on a grand staff with a treble and bass clef. The guitar part is on the top staff and the piano part is on the bottom staff. The score includes a guitar solo section and a piano solo section. The guitar solo section is marked with "F#5", "N.C.", "F#5", "B5", and "G5". The piano solo section is marked with "P.M.". The score is written on a grand staff with a treble and bass clef. The guitar part is on the top staff and the piano part is on the bottom staff.



**Words and Music by Dave Mustaine**

In “Skin O’ My Teeth,” Dave Mustaine shows us how double stops can be used to create cool-sounding riffs. At the end of each two-measure phrase, Mustaine throws a melodic hook into his double stop by employing a *prebend* and release. Unlike the double-stop bends studied in the previous lesson, these pre-bent double stops are unique in that they require you to bend the notes the appropriate distance *before* they are picked. To help prepare for these prebends, first practice the double-stop bend as a standard type of half-step bend. Then, try it as a prebend, using your memory of the preceding bends’ pitch as your target note. This comparison process will help teach your left hand exactly how much pressure to apply when silently bending the strings before picking.

Intro 0:03

Fast Rock ♩ = 193

Gtrs. 1 & 2

(dist.)

(dist.) A5 A $\flat$ 5 G5 G $\flat$ 5 F5 E5 A5

The first system of musical notation for "The Rose Tree". It features a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes. Below the staff, there are three measures of accompaniment, each starting with a piano marking (P.M.) followed by a dash.

[illegible]

## Verse

wrists	donning
45	65

Gtrs. A5

1 & 2

P.M. P.M. P.M. 1/2 P.M. P.M. 1/2

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests. The notes are labeled with numbers 1 through 7, and some are circled. There are also rests indicated by '0'. The notation is written in a style that suggests a sequence of notes and rests, possibly representing a specific musical exercise or a segment of a piece.

2 0	0	0	3 0	3	3	7 7 5	7	3 7	7	7	7	7	3 7	X X	2 0	0	0	3 0	3	3	2 2 0
--------	---	---	--------	---	---	-------------	---	--------	---	---	---	---	--------	--------	--------	---	---	--------	---	---	-------------

### Rhy. Fill 1

Gtr. 1

[illegible]

23

**Featured Guitars:**  
Gtr. 2 meas. 1-14

Gtr. 1: w/ Rhy. Fill 1

play 3 times Gtr 2

Gr. 2

P.M. P.M.

I've got

play 3 times

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Figure 22 – Chorus

Here we can see how Dave uses string-skipping to create an open-sounding riff for the chorus of “Skin O’ My Teeth.” When performing these string skips, you may want to angle your left hand index finger across the open A string. This will help keep the string silent should your pick accidentally brush it while skipping across the strings. When working out a right-hand picking method for this string-skipping section, experiment with some of the picking methods we discussed earlier. (See figure 10, “Mary Jane,” as well as figure 17, “Lucretia.”)

Fig. 22

Chorus 0:35

24

Featured Guitars:  
Gtr. 1 meas. 1-17

No escaping pain, you belong to me.

Gtr. 2: w/ Rhy. Fill 2

N.C.(A) (A/A $\flat$ ) (G) F5 (F/E) (D)

1 Gtrs. 1 & 2

let ring

1/2

let ring

1/2

let ring

1/2

Clinging on to life by the skin of my teeth.

Gtr. 2: w/ Rhy. Fill 2

5 (A) (A/A $\flat$ ) (G) F5 (F/E) (D)

let ring

1/2

let ring

1/2

No escaping pain, you belong to me.

Gtr. 2: w/ Rhy. Fill 2

9 (A) (A/A $\flat$ ) (G) F5 (F/E) (D)

let ring

1/2

let ring

1/2

Clinging on to life by the skin of my teeth.

Gtr. 2: w/ Rhy. Fill 2

13 (A) (A/A $\flat$ ) (G) F5 (F/E) (D)

let ring

1/2

let ring

grad. bend

1/2

Rhy. Fill 2

Gtr. 2 F5

*mf*

T 10 10 10 10

A 10 10 10 7

B 8 8 7 5



For this figure, I've included the entire guitar solo from "Skin O' My Teeth." This will give those of you looking for a challenge something to sink your teeth into. Beginners will develop essential soloing skills and learn a great deal on how to effectively phrase licks and melodies, while more advanced players may take this opportunity to jam over the rhythm track, blending together some of Marty's ideas with their own. Don't feel pressured to learn these licks note-for-screamin'-note. Your main goal should be to mimic the overall 'feel' these licks present, and to familiarize yourself with how they work and sound within the solo. You'll discover that many of the licks featured in this solo contain playing techniques common to many styles of guitar playing.

25

Fig. 23

**Guitar Solo** 1:35

N.C.(Am)

Gr. 3

The image shows a musical score for guitar 3 and its corresponding tablature. The guitar part is in 4/4 time and features a melody with various articulations like accents and slurs. The tablature below it shows fret numbers and techniques such as 'full' bends and a 'bar' (bottleneck). The tablature is written on a six-line staff.

Gr. 3

8 ————— full (8) 12 13 12 13 12 14 14 12 ————— 1/2 (12) 0 15 full 12

w/ bar

T  
A  
B

Gtrs. 1 &amp; 2

## Rhy. Fig. 1

My Little Girl

4/4

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

TAB

0 3 0 3 3 0 3 0 3 0 3 2 0 0 3 0 3 3 0 3 0 3 2 0



5 *F#m Gm A5 D5 C5 N.C.(Am) G5 A5*

*8va* *loco*

full  $\frac{1}{2}$  full

15 (15) 14 14 (14) 15 15 13 15 13 13 14 14 13 15 15 (15) 13 15 (15) 13 14 13 14 12

End Rhy. Fig. 1

P.M. P.M. P.M. P.M.

2 4 3 5 7 5 5 5 5 0 3 0 3 0 12 12 12 12 14 14 15 15 15 15 12 12 12

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
N.C.(Am)

9 Gtr. 3 *loco*

17 12 14 15 12 15 14 12 15 12 19 12 15 12 15 13 14 13 15 12 13 12 12 14 12 11 12 11 9 5 (5) (5) 15

13 *F#m Gm A5 D5 C5 N.C.(Am) G5 A5*

full full

7 7 7 8 8 8 10 9 (9) (9) X 9 X 8 X 7 5 5 5 7 (7) 7 9 10 8

17 Gtr. 3 *N.C.(Bm)*

full full full full hold bend full full full

10 7 7 10 7 9 (9) 7 10 7 9 9 X 9 9 9 (9) 7 7 10 7 9 9 7 9 7

Gtrs. 1 & 2

P.M. P.M.

2 5 2 5 5 2 5 2 5 2 5 4 2 2 5 2 5 5 2



20

8va

full

9 7 7 2 15 17 15 16 15 17 14 15 14 16 14 16 12 14 12 14 12 14 12 14 13 14 11 (11) 14

P.M.

P.M.

(2) 5 2 5 2 5 4 2 2 5 2 5 5 2 5 2 5 2 5 4 2

B5 Bb5 A5 G5

23

loco

8va

13 12 15 14 17 15 19 17 15 19 16 16 16 19 15 15 15 17 14 14 16 13 13

P.M.

2 5 2 5 5 4 4 2 3 3 1 7 7 5 5 5 5

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
N.C.(Am)

25 Gtr. 3

8va

+

T

1 1/2 full 3

14 17 14 17 14 17 14 17 14 17 22 17 14 17 14 17 14 17 14 17 (17) (17) 14 17

27

8va

F#m Gm A5

+

T

full full 3 full full full full full

14 17 14 17 14 17 14 X 22 14 16 17 16 17 20 17 20 17 20 full (20) 17 20 17 20 20 20 20 20 20 (20) (20) 17

30

8va

D5 C5 N.C.(Am) G5 A5

full

19 (19) 17 19 17 17 19 17 13 17 17 20 20 17 20 17 19 20 17 20 19 20 17 19 full 17 19 (19)



# FORECLOSURE OF A DREAM

Words and Music by Dave Mustaine and Dave Ellefson

Figure 24 – Intro and Verse

The main guitar part for the intro and verse of "Foreclosure of a Dream" sounds like a dark, minor classical étude. In this case, the 'etude a la Mustaine' would provide a challenging study in right hand arpeggio picking. While you can probably pick through the arpeggios with virtually any method which feels comfortable to you, I would suggest using an alternate picking format for the notes found in the last beat of each measure in order to best maneuver the string skips.

Fig. 24

## Intro

Moderately Slow ♩ = 69

Gtr. 1 N.C.(Gm)

1 (clean)

*mf*  
let ring throughout

T  
A  
B

26

Featured Guitars:  
Gtr. 1 meas. 1-11

## Verse

Gtr. 2 G5 G5/F G5/C G/B Gm/Bb G/F

Rise so high, yet so far to fall...  
G5 G5/F G5/C G/B Gm/Bb

*f*

Gtr. 1

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6 G5 G5/F G5/C G/B Gm/Bb G5 G5/F G5/C G/B Gm/Bb

8 G5 G5/F G5/C G/B Gm/Bb Am(add9) Am(maj7) Am9 Am6(add9) N.C.

10 Em Em(maj7) Em7 Em6 C5 Em G5/D G5/C Gm/Bb G5/A G G/F



### Figure 25 – Chorus

If you've made it this far, the main guitar part of the chorus should be fairly easy. Be sure to observe the palm-muted notes, as their punctuated tone and rhythm create a powerful contrast against the ringing sound of the barre chords.

Fig. 25

**Chorus** 0:40

Foreclosure of a dream...

[illegible]

## Half-Time Feel

5 Gr. 2 G5

The image shows a musical score for guitar. The top staff is labeled 'Gr. 2 G5' and contains a G5 chord (G5, B5, D6) sustained across two measures. The bottom staff is labeled 'Gr. 1' and contains a melodic line in G major, starting on G4 and moving up stepwise to G5, with various articulations like accents and slurs. Below the bottom staff is a fretboard diagram showing the fret numbers for the notes in the melodic line: 10, 0, 7, 0, 8, 0, 4, 0, 5, 1, 10, 0, 7, 0, 13, 0, 8, 0, 10, 13.

Gr. 1

let ring throughout

10 0 7 0 8 0 4 0 5 1 10 0 7 0 13 0 8 0 10 13

7

*The Rose Tree*

musical score for a piece titled "The Rose Tree". The score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a 2/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The piece is marked with a "7" in the top left corner, indicating a specific measure or section.



## Figure 26 – Interlude

Dave begins his solo break in “Foreclosure of a Dream” with a whole-step prebend (see figure 21, “Skin O’ My Teeth”) followed by a right-hand tap on the same string. To achieve the proper pitch for the tapped note, you’ll need to keep the string bent up precisely a whole step. Don’t release any pressure off the bend until after the tapped note has been pulled off, back to the original bent note. If you have trouble holding the bend throughout the tap, *make sure you have more than one finger supporting the bend*. For example, if you’re bending the E note (seventh fret) with your ring finger, add at least the middle finger to help push up the string and give you more strength with which to control the bend.

Fig. 26

1:45

**Interlude**

**28**  
**Featured Guitars:**  
 Gtr. 3 meas. 1-7

C5   B♭5   C5   C♯5   A5   G5   D5   C5   D5   D♯5

1 Gtr. 3

Gtrs. 1 & 2      Rhy. Fig. 2

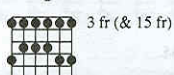


**Figure 27 – Guitar Solo**

Throughout Marty's solo in "Foreclosure of a Dream," he derives many of his licks from the *minor pentatonic scale*. Highly favored by rock and blues guitarists, the minor pentatonic scale (scale degrees: 1,  $\flat 3$ , 4, 5,  $\flat 7$ ) consists of five notes pulled from the natural minor scale. The "box" shape it forms on the fretboard is easy to memorize and play.

**Fig. 27A**

G minor pentatonic



**Marty:** "If you know the blues box scale well, you can pretty much play anything in rock. I think you kind of have to know that stuff before you move into playing the whole neck as one. I learned a lot of the basic stuff like that, like the blues box and the difference between a minor and a major progression or whatever. I learned all that stuff at a relatively young age and semi-mastered it. There are certain things that you *have* to do when you're starting out. Not like *rules* of playing music, but I mean if you want to play rock music you really have to at least explore the blues box. There are a lot of guys who are excellent at tapping and all this exotic scale playing and really fast stuff and arpeggiating, but if you sat down and played blues with them they wouldn't know what to do and those guys sound completely stupid. You have to have that basic [foundation]. I mean, to me, that's an obvious given."

**Fig. 27**

**Guitar Solo** 2:38

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

G5

F5

C5

B $\flat$ 5

**29**

**Featured Guitars:**  
Gtr. 3 meas. 1-14



3

G5 F5 C5 Bb5 C5 C#5

5 Gtr. 3

G5 F5 C5 Bb5

7

G5 F5 C5 Bb5 C5 C#5

8va loco

Gtrs. 1 & 2: w/ Rhy. Fig. 2

9 Gtr. 3

A5 G5 D5 C5 D5 D#5 A5 G5

12

D5 C5 Eb5 D5 N.C.(B5) B5 C5 C#5

8va



# HIGH SPEED DIRT

**Words and Music by Dave Mustaine and Dave Ellefson**

### Figure 28 – Intro, Verse, and Chorus

When playing the riffs in “High Speed Dirt,” pay attention to the slurs (indicating pull-offs) and the vibrato markings, as these small details make up a large part of the song’s vibe. Dave explains how even Marty had to pick up on these particulars when he joined the group.

**Dave:** “The best way for you to watch or to do any kind of transposing in my playing style would be to watch me play it...there’s just little nuances that even Marty has—as incredible a player as he is—he couldn’t get it when he first came and started with us. You know, Marty’s like one of my favorite guitar players on the whole planet, but when he first came to jam with us he, you know, he didn’t have it. He was playing and he did what he thought was right, but there were little tiny nuances and variables that, if you don’t watch ‘em you don’t get it. But when you do it together, it makes the song come alive. A little shake here, a little bend there, a little mute here, a little percussive clicking back and forth there...”

30

**Featured Guitars:**  
Gtr. 1 meas. 1-39

Fig. 28  
Intro

**Moderately Fast Rock** ♩ = 185

Gtr. 2: w/ Rhy. Fill 1

Am7 Asus4 A5 Am9 Am6 A7 Am6 A7 Am6 Am7

Gtrs. 1 & 2  
1 (dist.)

*f* P.M. P.M. P.M. let ring P.M. P.M.

**TAB**

5 5 0 0 0 7 0 7 X 5 5 0 0 5 5 5 4 0 0 0 5 4 5 4 5 5 4 0 0 5

5

Asus4 A5 Am7 Asus4 A5 Am6 C C# D C C# D C C# D

P.M. \_ \_ \_ P.M. P.M. P.M. P.M. P.M. \_ \_ \_ P.M. \_ P.M. \_

(5) (5) 7 7 5 7 7 7 7 7 5 4 5 4 0 0 0 3 4 5 (4) 2 3 4 5 2 3 4 5

**Rhy. Fill 1**  
**Gr. 2**

P.M. ———— let ring ————

**T**  
**A**  
**B**

X 5 5 0 0 5 5

X



# Verse

Do it if you dare...

Am7  
Rhy. Fig. 1

Am6

Asus4

Am7

End Rhy. Fig. 1

Am6

Asus4

Am7

play 6 times

9

\* When this figure is repeated, these notes are tied from the last notes of Rhy. Fig. 1.

## Bridge

13

17

20

24

28



Am7 Asus4 A5 Am7 Asus4 A5 Am6 C C# D C C# D N.C.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

### Half-Time Feel

Gtr. 2: w/ Rhy. Fill 2

End Half-Time Feel

Em7 N.C.(E) F7#9 F#7#9 N.C.(E) G7#9 N.C.(E) G#7#9 A7#9

P.M. P.M.

Rhy. Fill 2  
Gtr. 2

P.H. (B-string note)  
15ma

P.H.

T  
A  
B

(0)

pitch: G

Figure 29 – Guitar Solo

In measures 12 and 17, Dave plays some squealing, attention-getting notes. The feedback-like quality of these notes is created by employing a picking technique known as the *pinch harmonic*. A pinch harmonic is an artificial harmonic produced when the right-hand thumb brushes the string as it is picked. For a harmonic to sound, the thumb must graze the string at one of the *harmonic node points* along that string. Different harmonics can be generated by 'pinching' the string at different points.

The trick to producing a pinch harmonic lies in the way you hold your pick. You'll need to 'choke up' on the pick so that only a small portion of it extends beyond the tip of the thumb. The best way to practice pinch harmonics is to take any fretted note and just pinch up and down the string searching for the various node points. Pinch harmonics are most easily produced on the second and third strings. Using extra gain or distortion will enhance the effect and help to bring out hidden or hard-to-find node points.

Fig. 29

### Guitar Solo 2:07

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 4 times

Am7 A5

Am7 Asus4

Am6

C C# D C C# D C C# D

1 Gtr. 3 (Dave Mustaine)

*f* *full* *full* *full*

T  
A  
B

5 5 7 (7) 6 5 7 5 7 6 5 4 4 7 10 10 (10)

31

Featured Guitars:  
Gtr. 3 meas. 1-19











**Words and Music by Dave Mustaine, Dave Ellefson "Jr.,"  
Nick Menza and Skip Rickert**

Just as with the riff of “High Speed Dirt,” here you’ll need to pay attention to all the subtle dynamic details shown in “99 Ways to Die” in order to accurately recreate the original feel of the recording. For example, be sure to use *palm muting* on the notes in the first two beats of every other measure in the verse. The short, choppy rhythms that this technique creates serve as a strong contrast to the E5 chord on beat three, which rings out and *slides* down the strings. Also, the *vibrato* applied to the G chord double stop played at the end of every fourth measure in the verse is important. It helps provide an audible finality to each four-measure phrase.

## Intro

Moderately Fast Rock ♩ = 160

Gtrs. 1 & 2  
(elec.)

B5    Bb5            B5    Bb5

B5    Bb5            B5    Bb5

B5 B65

B5 B65

G5

## Verse

If I see the morning hours...

E5

E5

w/ dist.

P.M.

P.M.

N.C.

E5

N.C.

A5

A5

E5

\* note in parentheses played by gtr. 2 only

N.C.

E5

N.C.

A5

A5



## Figure 33 – Bridge and Chorus

In the bridge section of “99 Ways to Die,” we can see that with the addition of some classical guitar fills, there are clearly more than two guitar parts happening at once. This indicates that Megadeth, like many other recording artists, take advantage of the recording studio’s ability to create *overdubs*. Overdubbing is a recording technique which allows a guitarist to layer multiple guitar parts onto rhythm tracks and solos. If you do some careful listening, you’ll find that most artists employ overdubs in one way or another to enhance their recordings. In fact, Marty Friedman contends that discovering the magic of overdubbing helped inspire him to further develop his playing abilities!

**Marty:** “When I was about 16 or so, I was in a band called Deuce and we were pretty much the most heavy, exciting rock band in the Washington D.C. area...and plus, we were all little kids. So we had a lot of fans and stuff and we all got huge, big rock star egos at a really young age. I didn’t consider myself to be any better than anybody else, but guys giving me a really big head at that age definitely led me to believe that I might be onto something. So I recorded my first 24 track demo at that time and it just sounded awesome. Having the ability to overdub something just gave me the biggest wood. It was like a magic thing—as soon as I knew that I could overdub, (it) was like I was granted this magic ability. Now I can have great musical visions because I can see depth in music and different layers in music and how it all goes together...I can listen and hear things differently and create things differently. So I think getting experience in a really good studio at a young age definitely helped me see music in a better light.”

Fig. 33

**Bridge** [0:29]

Gtr. 3 N.C.(Em)  
1 (nylon-str. acous.)

1., 2.  
Gtr. 4: w/ Fill 1, 1st time

3.

**35**

**Featured Guitars:**  
Gtr. 1 meas. 1-11

mf  
let ring throughout

Gtrs. 1 & 2 (elec.)

**Fill 1**  
Gtr. 4 (nylon-str. acous.)

f  
let ring throughout







# Chorus

Gtr. 3 tacet

Gtrs. 6 1 & 2

E5 B5 Bb5 F5 E5 B5 Bb5 B5 Bb5 F5 F#5 E5 A5 G F#5 F5

P.M. P.M. P.M.

Figure 34 – Guitar Solo

When listening to this solo, one thing you may notice is that the guitars are virtually bone dry of effects such as reverb and delay. This is especially true of more recent work with Marty Friedman.

**Marty:** “I like the personality of my guitar playing to come out through my note choice and not through my choice of effects that I’ve used or what sound is coming out. I love effects, it’s just I definitely don’t want to oversaturate my stuff, so I try to use them little or none at all.”

Fig. 34  
Guitar Solo 2:06

G5 F#5 A5 Bb5 F5 E5

36

Featured Guitars:  
Gtr. 5 meas. 1-17

1 Gtr. 5

F#5 A5 Bb5 A5 G5 F#5 A5 Bb5 A5 G5

8va loco

full full full full full 1/2

21 24 21 24 (24) 19 22 (22) 21 21 18 19 14 17 14 17 14 14 12 14 13 12 14 11 14 14

TAB

Gtrs. 1 & 2 Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

End Rhy. Fig. 1

TAB

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#5 A5 Bb5 A5 G5

1/2 1/2 3/4

16 16 14 16 16 14 16 14 16 14 16 14 16 14 16 14 17 16 14 17

TAB

F#5 A5 Bb5 A5 G5

8va

1/2 1/4 full

14 14 16 14 16 14 16 14 17 16 14 17 19

TAB



# TRAIN OF CONSEQUENCES

Words and Music by Dave Mustaine, Dave Ellefson, Nick Menza, and Martin Friedman

Figure 35 – Intro

Here, in the intro to “Train of Consequences,” we see a great example of how left-hand muting can be used to create rhythmically aggressive or percussive-sounding guitar parts.

To perform the left hand muting in figure 35 (indicated in the transcription by Xes in the staff and tablature), simply rest your fingers lightly over the strings as you strum. Make certain that you use more than one finger to mute the strings, as this will help prevent you from sounding unwanted natural harmonics.

I’ve provided some strumming prompts between the staff and tablature to help get you started. When playing the example, you’ll best coordinate the right- and left-hand parts by employing an alternate strumming method sometimes referred to as *pendulum strumming*. This involves a constant down, up, down, up motion where downstrokes consistently fall on the down-beats, while upstrokes occur on the up-beats. You should continue this quick strumming motion even during the sixteenth-note rests. During these instances the right hand simply passes over the strings silently. (These ‘silent strums’ are indicated by placing the strumming prompts in parentheses.)

Fig. 35

**Intro**  
Moderate Rock ♩ = 114

(drumsticks:)

\*N.C.(E5)

Gtrs. 1 & 2  
1 (dist.)

**37**

Featured Guitars:  
Gtr. 1 meas. 2-5

*mf* w/ dist.

strumming: ▢ V (▢) V (▢) V ▢ V (▢) V (▢) V ▢ V ▢ V etc.

T  
A  
B

\* Chord implied by bass 2nd time and throughout.

4

B♭5



38

**Featured Guitars:**  
Gtr. 1 meas. 1-8

N.C. A5<sup>oh.</sup> N.C.

\_\_\_\_\_

1992

100

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

- [illegible]

39

**Featured Guitars:**  
Gtr. 3 meas. 3-17

Ctrl. 5    Meas. 5-17



3 Gtr. 3 A5 E5 G5 A5 N.C.

*f*

12 15 12 15 12 15 12 15 12 15 12 15 15 full (15) 12 15 12

Gtrs. 1 & 2

3 X 3 3 0 2 0 0 (5) 2

\* note in parenthesis played by gtr. 2 only.

3 X X 3 0 3 5 5 4 7

End Rhy. Fig. 1

let ring

### Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times, simile

Gtr. 3 N.C. A5 E5 G5 A5 N.C.

15 (15) 12 12 15 12 14 (14) 12 14 (14) 14 12 14 12 12 14 12 14 12 10 12 10 12 13 12 10 12 (12)

9 A5 E5 G5 A5

0 0 0 0 0 0 0 0 8 10 10 10 10 10 12 15 12 15 14 12 (12) (3) 12 14 15 12 15 14

12 N.C.

12 14 15 15 14 12 14 (14) 12 14 12 14 12 15 14 12 12 15 14 12 12 15 14 12 15 14

8va A5 E5 G5 A5 N.C. E7

12 15 15 12 12 15 15 12 14 15 15 14 15 17 15 14 15 17 19 20 22 22 (22)



**Words and Music by Dave Mustaine, Dave Ellefson, Nick Menza,  
and Martin Friedman**

With their last few albums, Megadeth has taken a more refined and—self-admittedly—a more mature approach to songwriting, where a song’s melody and structure generally bypasses the need for the type of opus-like instrumental arrangements found in much of their earlier work. “A Tout Le Monde” is a great example of this shift in songwriting perspective, as the tune’s mellow acoustic/electric intro, mixed with Dave Mustaine’s emotional vocal melodies, help create a powerfully moving vibe unlike anything previously recorded by the band. Dave discusses his personal approach and insights in songwriting:

Fig. 38

## Verse

Moderately ♩ = 101

Don't remember...

$$**F\#m$$

E6add4

Bm7

Gsus2

A5

play 4 times

\*Grtr. 1

play 4 times

*mf*  
let ring throughout

TAB

\* clean elec. (doubled by acous.)  
\*\* Chord symbols reflect implied tonality.

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For the chorus to “A Tout Le Monde,” Gtr. 1 performs arpeggiated *triads* which provide some high-end melody to the overall instrumentation. (Triads are three-note chords, built from the root, third, and fifth degrees of the scale.) On closer examination, we can see that these triad arpeggios actually consist of chord shapes borrowed from some basic open position chord forms. For example, the first arpeggio in measure 10 actually uses the open D chord shape that we all know so well. The arpeggio in measure 11 uses the top three notes of an open A chord shape, and in measures 12 and 14, the top notes from an open E chord shape are used. Try matching up the remaining chord shapes with the diagrams I’ve provided in figure 39a.







## Figure 40 – Guitar Solo

Marty's solo is comprised of licks which move fluidly up, down, and across the neck, weaving emotional melodies to accompany the somber mood of "A Tout Le Monde." I asked Marty to describe how he maneuvers so fluently around the fretboard.

**Marty:** "Finger positions and stuff like that—for me they definitely limit me...because then I'm looking for positions. I try to look at the whole thing like a big stick where if you go higher the notes get higher. If you go lower they get lower. And that's my basic outline. I try to use the whole neck all of the time. Sometimes that will land you into some mistake territory but it's like driving around in L.A. You know, you have to get lost a few times to know your way around the freeways"

Note: While such fretboard freedom should be on every guitarist's list of goals, even Marty agrees that scale patterns and shapes are pretty much the basic building blocks of learning lead guitar (see interview excerpt, figure 27). However, while scale patterns such as the pentatonic blues box we studied earlier are great for getting started, be careful not to become so dependent on them that you forget what making music is really about!

(see fig. 39 for frames)

Fig. 40

### Guitar Solo 2:19

Gtrs. 2 & 3 F#5

42

Featured Guitars:  
Gtr. 4 meas. 1-9

Fig. 40 is a musical score for a guitar solo, featuring Gtr. 4 (elec.) in F#5. The score is divided into three systems, each with a treble clef staff and a tablature staff. The key signature is one sharp (F#).

**System 1 (Measures 1-3):** The solo begins with a forte (*f*) dynamic and a "w/ dist." (with distortion) instruction. The melody is characterized by fluid, sweeping lines. Chordal markers above the staff include E5, B5, and F#5. The tablature shows fret numbers 11, 14, 11, 9, 9, 11, 9, 11, 11, 9, 7, 9, 6, 9, 9, 9, 7, 4, 4, 5, 5, 4, 4, 6, 4, 2, 4.

**System 2 (Measures 4-6):** The melody continues with a "full" bend instruction. Chordal markers include G5, A5<sup>v</sup>, G5, F#5, and E5. The tablature shows fret numbers (4), 2, 4, 2, 4, 2, 4, 2, (2), 11, 10, 10, 10, 10, 10, 10, 11, 10, 11, 14, 14, 12, 14, (14), 13, (13), 14, 13, 11, 14.

**System 3 (Measures 7-9):** The solo concludes with a "full" bend instruction and a "hold bend" instruction. Chordal markers include B5, F#5, G5, A5<sup>v</sup>, and G#5. The tablature shows fret numbers 12, (12), 11, 11, 13, 11, (11), 12, 9, 7, 8, 7, 10, 8, 7, 12, 9, 10, 9, 10, 9, 10, 9, 12, 11.



## Figure 41 – Outro

We can see here, once again, Megadeth's use of overdubbing to create dramatic lead guitar harmonies. With a total of three different guitar parts, you'll have to do some creative arranging to perform this song if (like Megadeth) you only have two guitarists in your band. I asked Dave how Megadeth approaches such an instrumentation for a live performance.

**Dave:** "Well, we drop out the less important part. Obviously the more important parts will be covered."

The more important part here is the guitar harmonies, as the bass guitar implies the fundamental chord progression. If you're the sole guitarist, however, then you don't have much choice other than to play just the bottom voice of the harmony part (unless you have a programmable harmonizer). If this is the case, then you might want to create some sort of on-stage diversion during the outro to distract the audience from noticing the empty sound arrangement! Setting your drummer on fire might work. Or how about 'accidentally' dropping your pants, Angus Young style?

(see fig. 39 for frames)

Fig. 41

Outro 3:37

F#5

43

Featured Guitars:  
Gtrs. 4 & 5 meas. 1-9

Gtrs. 2 & 3 *f*

Gtr. 5 (elec.)

\*Gtr. 4 (elec.) *divisi*

1

TAB

9 12 9 9 12 9 14

14 13 14 11 14 13 14 11

14/11 14/11 14 13 14/11 13/9 14/11

10 9 10 10 9 10 15

12 10 12 12 10 12 11

11 12

\* w/ dist.

\*\* Gtr. 5 indicated in higher-string voice

\*\*\* Gtr. 5 indicated to left of slashes in TAB.

G5 A5<sup>v</sup> G5 F#5 E5

4

(15) 12 12 12 15 14 12 10 9 9 9 14

(11) 12 12 12 16 14 12 11 14 13 14 11 14 13 14 11

14/11 14/11 14 13 14/11 13/9 14/11

B5 N.C. (F#m)

(cont. in notation)

Gtrs. 4 & 5

Gtrs. 2 & 3 *divisi*

7

10 9 10 10 9 9 10 15

12 10 12 12 10 10 12 11

11 12

15 14 14 13 14 12 14 12 11 12 14 9

7 6 7 6 7 5 7 5 4 5 7 2

*rit.*



# YOUTHANASIA

Words and Music by Dave Mustaine, Dave Ellefson, Nick Menza, and Martin Friedman

## Figure 42 – Intro

With the powerfully moving intro riff of “Youthanasia,” Megadeth proves the old adage that sometimes less is more. The riff is simple and to the point, and is heard throughout the intro and verse, producing a heavy, menacing vibe to support the lyric’s ominous message. As many of Megadeth’s songs show just this type of compelling union between the lyrics and the instrumentation, I asked Dave which usually comes first, the riff or the vocal melody?

**Dave:** “It happens different ways everytime. It’s like saying, you know, do you hold hands, kiss, nibble on the neck.....or do you mix it up a little bit? You know, you gotta try things differently a little bit. Sometimes I’ll write a lyric first and then I’ll match up some music to it, or it might be music that I just can’t find a lyric good enough and then I’ll end up having cut the song up to fit a different lyric.”

So don’t be afraid to keep things simple and don’t allow yourself to get locked into just one writing method. Trying new or different approaches to songwriting can help lead to fresher, more unique ideas!

Fig. 42  
Intro  
Moderate Rock ♩ = 130

Gtrs. 1 & 2 (w/ dist.) E5 F#5 G5 1., 2., 3. A5 N.C. 4. (G5) A5 Bb5 B5

*f*

TAB

2 4 5 7 5 5 5 7 8 9  
0 2 3 5 6 7 (5) 5 6 7

Half-Time Feel

4 N.C.(Em) 1., 2., 3. 4.

P.M. P.M. P.M.

1/2

2 2 2 2 0 2 2 0 3 0 1 0 3 (2) 0 3 0 2 0 1



## Figure 43 – Chorus

Sometimes, playing along with a slower piece of music such as “Youthanasia” can be harder than jamming along with a fast one. This is because mistakes and errors in timing are even more noticeable at slower tempos. When playing along with figure 43, listen to the drums to help you sync up better with the rhythm section. Also, don’t forget the vibrato effect applied to the E5 chord on beat three.

Fig. 43

### Chorus 1:55

Gtrs. 1 & 2

we are the damned... 1., 3. 2., 4.

E5 B5 Bb5 D5 E5 B5 Bb5 G5 B5 Bb5

TAB

0 7 7 6 6 5 (7/5) 0 7 6 6 6 5 0 7 6

45

Featured Guitars:  
Gtr. 1 meas. 1-5

## Figure 44 – Interlude

Here Dave and Marty employ some rapid left-hand pull-offs to create a blazing lick which builds-up melodic tension for the following guitar solo. Use your index finger to fret notes on the fifth fret and your ring and pinky fingers (or middle and ring fingers—whichever feels most comfortable) to fret notes on the seventh and eighth frets, respectively. Staying in the fifth position like this will help to economize left hand movement and result in a cleaner, smoother-sounding passage.

Fig. 44

### Interlude 2:25

Gtrs. 1 & 2 N.C.

P.M. V (V) V (V) V P.M. sim.

TAB

0 0 0 0 5 0 5 0 8 0 7 0 5 0 0 0 0 X 0 5 0 5 0 8 0 7

3

8va loco

P.M. \* let ring

\*\*slight P.H.

P.M.

pitch: G

\* N.H. played by Gtr. 1 only

\*\* Gtr. 1 only

6

G5 Ab A

P.M. P.M. P.M.

TAB

0 0 0 0 5 0 5 0 8 0 7 0 0 0 0 5 0 5 0 8 0 7 0 5 0 0 0 0 5 0 5 2 4 5

46

Featured Guitars:  
Gtr. 2 meas. 1-8



The guitar solo provides another good look at the style of Marty Friedman. It is chock full of signature arpeggios, legato phrasing, and fluid melodic lines. Marty reinforces this in his own advice on learning lead guitar.

Fig. 45

62







# NOTATION LEGEND

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

12 12 12 12 12 13 (13) 15 13 (13) (13) (13) (13)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

13 13 13 13 13 7 3 15 15 12 0 4 5 7

Compound Bend and Release (every note picked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

4 5 7 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M. ----- Trem. ----- tr -----

5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Fret-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

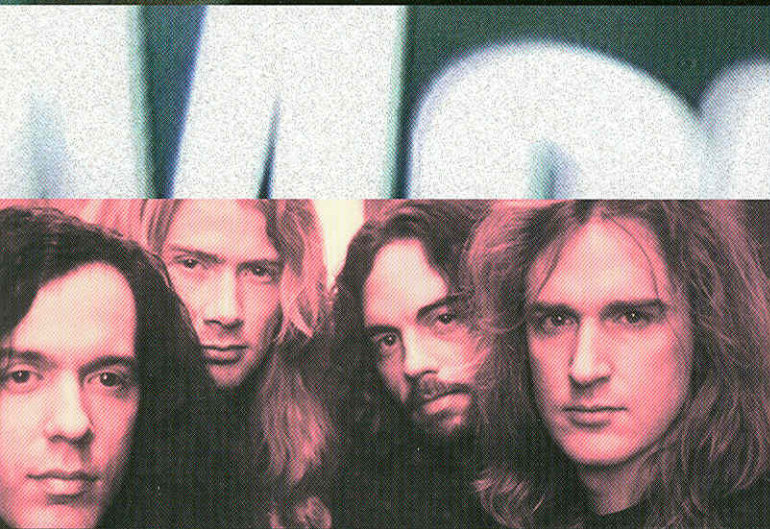
8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va ----- 8 va -----

Harm. P.H. H.H. A.H. T T full T

12 7 7 (19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique





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